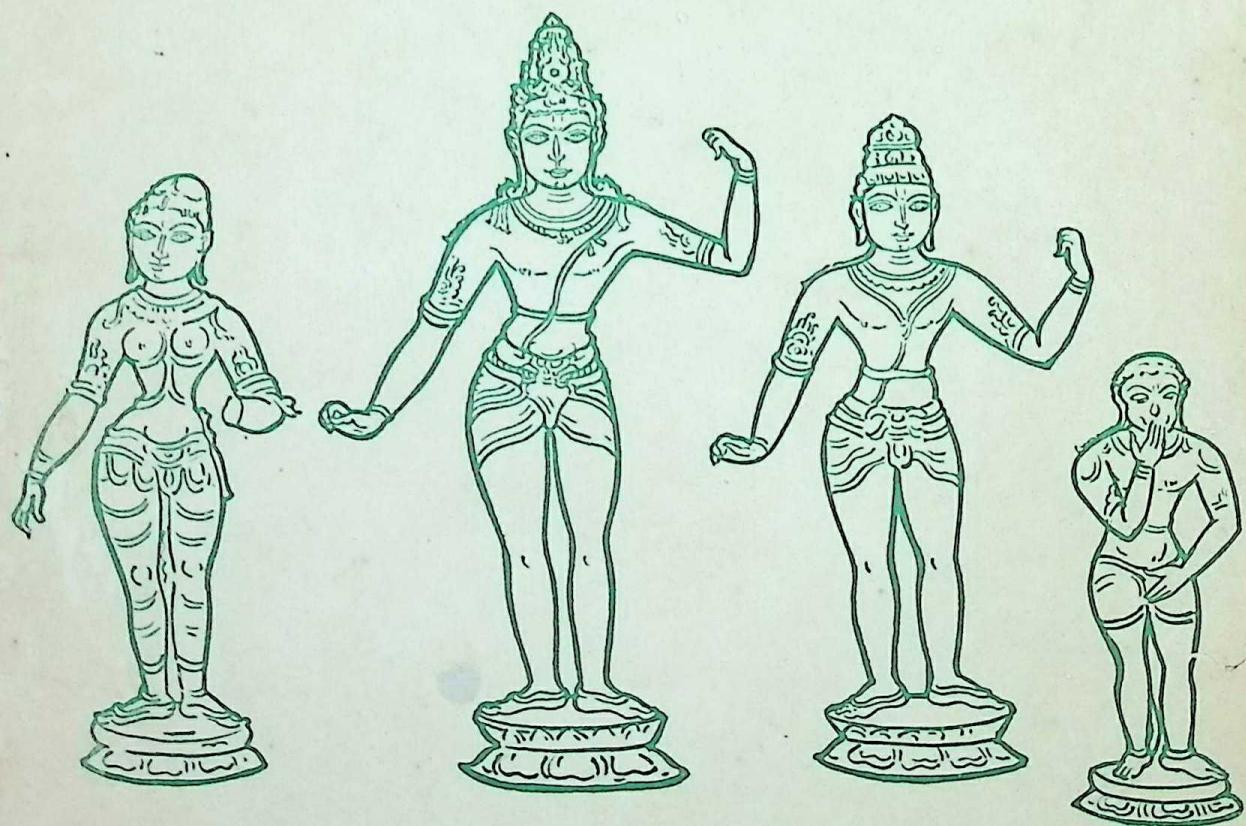


Maha Pattabhishekam

(Ramayana)

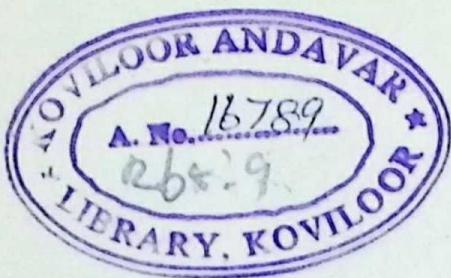
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Produced By

RUKMINI DEVI

A. No. 16789
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A NOTE BY RUKMINI DEVI ON MAHA PATTABHISHEKAM

At long last, I am completing the Ramayana series and have fulfilled a wish of which I was not sure of achievement. It was in 1944 when the Sangita Siromani course was inaugurated with four music concerts which made history that I thought I should request each one of the giants who gave the concerts to leave with me a masterpiece. I decided to ask Veena Krishnamacharya to compose music for the KUTRALA KURAVANJI, Mazhavarayanendal Subbarama Bhagavathar for MEENAKSHI KALYANAM, Tiger Varadacharya for Kalidasa's KUMARA-SAMBHAVAM and Mysore Vasudevacharya for Valmiki's RAMAYANAM. I also planned to ask Papanasam Sivan to do the same thing for ANDAL CHARITRAM. Except for MEENAKSHI KALYANAM, all the rest have been completed. It is now twentyfour years since I started producing dance dramas beginning with KUTRALA KURAVANJI. This represents twentyfour years of one pointed perseverance, research and hard work. It has been worth all the labour, for each production has made history, not only as dance dramas but as masterpieces of musical genius which Kalakshetra can preserve for all time. While so many of the great composers have gone, their art remains and I hope that what I have tried to do will remain as yet another landmark of our nation's offering to the timeless spiritual splendour for which alone India has been known in the past.

This production of the MAHA PATTABHISHEKAM, strangely enough, comes exactly 14 years after the first Ramayana production, SITA SWAYAMVARAM. In this, Rama returns, after 14 years of exile, to His kingdom, Ayodhya. This is a strange coincidence. I am personally happy that, in spite of every obstacle and misfortune, the Ramayana series has been completed. Of all the Ramayana series, MAHA PATTABHISHEKAM has been the most difficult to produce. Yuddha Kandam is full of sorrow, wars and such scenes as are almost impossible to depict. The characters are also varied and strange, such as the monkeys and rakshasas. So, to give the true character of Rama has been a difficult task. Humorous episodes like Sethu Bandhanam (building of the bridge), the bringing of Sanjeevi hill and the healing of Lakshmana are easier to hear about than to show on the stage. In trying to give the visual aspect of the epic, one has to live each character and, in depiction, use a happy balance of *nritta* and *abhinaya*. Perhaps, the unhappiest scene for me to produce has been the *Agni Pravesam* of Sita. To me it seems strange and most out of tune with Rama's noble character to show such cruelty to Sita when He meets Her again in a way that even ordinary humans like most of us would not do. I am convinced that what Dr. Annie Besant, Rajaji and others have said is true that so many interpolations have been introduced in the story at various times. Rama says He is after all only a man, yet He does

what even a normally decent man would not do. He was a great man who was even prepared to forgive Ravana and took pity on all. In portraying the *Agni Pravesam*, I feel I have understood the real symbology of the story. To me, Sita represents humanity—the Jivatma, which in order to become one with the Paramatma (Rama), must go through the fire of sorrow to come out purified and wise, finally the two becoming One, the ultimate Ardhanari, Vishnu with Lakshmi in Her abode, His heart.

To hear, to speak and to sing Ramayana is one thing, but, to make each character live on the stage and to start from the bare floor of the stage to take the audience to a different world, is another thing and this can only be done through meditation by which one becomes Rama, Sita, Hanuman and all the characters in the epic. Therefore, it has been a unique experience for me, for, by producing this, I feel I have discovered the heart of Sri Rama and Sita. Throughout, I have had only one aim to give a true picture of Sri Rama to the world (as I see it) and to keep His character like a golden chain that joins together all the characters of the story. Whatever men may have tried to do to misrepresent His character, they have never and can never take away the lustre from this golden chain. Great teachers of humanity have taught, but he taught by living—living like a man, not a God, yet like a godlike Man. May his splendour inspire us all to create a world of beauty!

It is not right to close without paying my tribute first to Sri S. Rajaram for his help in completing what his wonderful grandfather Vasudevacharya started. I knew he would preserve the character-continuity of the Ramayana and that the style would be such as to please his grandfather. I know I gave a shock and a surprise to him by asking him to compose—but he bravely undertook this task. He is truly a worthy pupil and grandson of the great vidwan.

Bhagavatula Seetharama Sarma has ably assisted us by learning from Sri Rajaram and putting in hard work inspite of a personal tragedy in his life. I mention also the devoted work of Shrimati Kamala Rani whose grasp of the music and able assistance has made it possible for me to compose the dance drama at this time. My band of excellent artists who take the important parts in the Ramayana and the group of dancers, musicians including the excellent support of Karaikudi Krishnamurthi and other helpers have been of splendid help. We are all a family and therefore I need hardly thank any one individually. Yet I must mention Srinivasulu, our fine artist friend, who always helps me. Shrimati Sarada, of course, is the strong pillar of our work. What can I do without her? I remember with gratitude Sri Venkatachala Sastry who made the first selection of the *Slokas* and helped in so many ways. I wish specially to thank Sri S. Y. Krishnaswamy for helping in many ways and for preparing the synopsis of the story. I thank these and the many others who have assisted me in ways too numerous to mention.

A NOTE BY S. RAJA RAM

There is a saying in the south which says that, along with the fragrant flowers, the fibre which binds them together to make a garland that is offered in worship, effortlessly touches the feet of the Lord! I am like the fibre, thanks to the blessings of my beloved grandfather and the affection and love bestowed on me by Rukmini Devi.

I had the unique good fortune of staying with Thatha (Sri Vasudevacharya of Mysore) in Kalakshetra, 'Temple of Arts,' where he spent the most eventful part of his life, dedicating himself to the Ramayana composition. "My Kula Devatha is Lord Narasimha at Maddur in my home town; my Priya Devatha is Lord Venkateswara of the Seven Hills; yet my career as a composer began with an offering to Lord Shri Rama! A sense of thrill goes down my body when I think of the hand of destiny which left Ramayana for my share and not one of the other themes which Amma (Rukmini Devi) had thought of for her dance-dramas!"—Thatha used to say. His eyes would at once become moisture-laden out of a feeling of gratitude to her.

It was given to me to be with Thatha and assist him in this great task. This gave me an insight into his creative mind. The scholarly discussions between Thatha and Amma from time to time on the serious aspects of the composition of music and dance for the dance-drama and its production was a priceless education and experience for me.

Thatha commenced this work in 1954 and, by the time he left us in 1961, he had completed the four parts of *Sita Swayanvaram*, *Rama Vanagamanam*, *Paduka Pattabhishekam* and *Sabari Moksham*. If he had only been spared to us for a few months more, the entire series would have been completed, for the sound portraits had already taken shape on his mental canvas and all that remained was to give a few final touches here and there and transfer them to paper. Unfortunately, it was not to be so. Fate seemed to be in a hurry to snatch him away from us!

No one was more sad than Amma. Thatha had unfolded to her the grand horizon of his melodic conception and it had filled her with joy and optimism. She had enthusiastically looked forward to this day when the remaining portion culminating in the MAHA PATTABHISHEKAM would be produced on the stage under the direct guidance of Thatha. But the tragedy of his passing did not deter her. She was determined to bring the project to a happy and successful conclusion as had been envisaged by Thatha. But how?

A couple of months went by and one morning Amma opened the topic of composing the rest of the Ramayana with me. I was utterly blank and had no suggestions to offer. "Why do you not take up the work and fulfil Thatha's cherished dream?", Amma asked me. I cannot adequately express the shock and

surprise she sprang on me with that suggestion! Being neither a musician nor a composer, I took this as a big joke and had a hearty laugh! But no; she was very serious. "Don't be hesitant or diffident, Raju. Thatha is only physically absent but his soul will never desert us. He alone will carry through this noble mission, but unseen, through you and me. Have faith in his blessings and take up the challenge", said Amma. I was choked with emotion and felt tongue-tied.

At long last, after a good deal of persuasion by Amma, I mustered all courage and made up my mind to carry out her command. I prostrated before Thatha's portrait, sought his blessings and started off! True to Amma's words, it was Thatha who acted as the torch-bearer and guided me throughout the work. If *Choodamani Pradanam* and *Maha Pattabhishekam* are what they are today, it is only due to the unseen hand of Thatha and the active guidance of Amma.

I may offer a word of explanation here for the benefit of those who have at times expressed the view that I have not fully brought out the salient features of the various ragas in the composition. I knew the mind of Thatha when he composed his kritis; again, I knew his mind when he was working on the Ramayana. In creating the kritis, his aim was to preserve the traditional purity of the raga and spotlight the various facets of its beauty. The *Sahitya* was incidental. But with regard to the Ramayana composition, the *Sahitya* and the stage production were central and what he wanted was to portray the mood in its correct perspective. I have tried to follow the great master faithfully.

I remain ever indebted to Amma but for whose affectionate encouragement, I would never have made myself bold to try my hand at this stupendous task.

KALAKSHETRA PRODUCTIONS

Kalakshetra has produced well-known dance dramas like (1) *Kutrala Kuravanji*; (2) *Kumara Sambhavam*, *Valmiki Ramayana* in six parts (3) *Sita Swayamvaram*, (4) *Sri Rama Vanagamanam*, (5) *Paduka Pattabhishekam*, (6) *Sabari Moksham*, (7) *Choodamani Pradanam* and (8) *Maha Pattabhishekam*; (9) *Gita Govindam*, (10) *Usha Parinayam*, (11) *Andal Charitram*, (12) *Kannappar Kuravanji*, (13) *Rukmani Kalyanam*, (14) *Shyama* and (15) *Kalidasa's Sakuntalam*. In addition to these, several Kathakalis have been prepared by us and presented by our Kathakali section. Many of our senior artists are famous in their chosen fields. Our younger artists are also winning a name for themselves and have won great appreciation for their individual performances. They can give also *Bharata Natya* recitals and concerts of vocal and instrumental music.

Sabhas and other organisations interested in arranging our performances, are requested to contact the Assistant Secretary, Kalakshetra, Madras-41 for information. Phone No:74836

MAHA PATTABHISHEKAM

(RAMAYANA)

Produced and directed by

RUKMINI DEVI

Music composed by Sri S. Raja Ram

CAST

Vibhishana	...	Krishnamurthy
Ravana	...	Kunhiraman
Court Maidens	...	Varalakshmi, Vasanthalakshmi, Vijayalakshmi, Satyabhama, Leila Samson, Indumati
Sri Rama	...	Janardhanan
Lakshmana	...	Venkatachalapathy
Hanuman	...	Balagopalan
Sugriva	...	Ramankutty
Jambavan	...	Subhalakshmi Borooh
Angadan	...	Ramalingam
Nalan	...	Vijayakumar
Neelan	...	Sri Ram
Rakshasas	...	Wangdu and Seshadri
Ravana's Sarathi	...	Ramalingam
Apsaras	...	Jayashree, Subhalakshmi Borooh, Indira Barua, Jayalakshmi
Sage Agasthya	...	Rajasekharan
Mandodari	...	Vijayalakshmi
Royal Women	...	Indumati, Vasanthalakshmi
Sita	...	Krishnaveni Lakshmanan

Palanquin bearers (Rakshasis)	...	Shanti, Sathyabhama, Leila Samson, Bharati Padmini
Agni Deva	...	Vijayakumar
Bharata	...	Ramankutty
Satrugna	...	Ramalingam
Kausalya	...	Bharati Padmini
Kaikeyi	...	Indumati
Sumitra	...	Shanti
Citizens of Ayodhya	...	Seshadri, Krishnamurthy, Varalakshmi, Vasanthalakshmi, Uma Rao, Sitaravamma, Padma Balagopalan
Vasishta	...	Kunhiraman
Vayu Deva	...	Ramaswami

MUSICIANS

Vocal and Nattuvangam	...	Smt. Kamalarani and Sri Bhagavathula Seetharama Sarma
Vocal	...	Sri S. Raja Ram, Smt. Sita and Sri Ramamurthi
Mridangam	...	Karaikudi Sri Krishnamurthy
Flute	...	Sri Sankaran
Violin	...	Sri Venkataraman
Maddalam	...	Sri Krishnan Marar
<i>Wardrobe Assistants</i>	...	Smt. Maragatham, Smt. Padmasani and Sri Kunju Kuttan Nair
<i>Stage Manager</i>	...	Sri Nachiappan

Dance compositions, costume designs etc. by Rukmini Devi

SYNOPSIS

The Departure of Vibhishana

EPISODE I

Vibhishana enters the apartments of Ravana. The rooms reverberate with the boom of the conch and echo the sound of the tabor. They are crowded with delectable damsels. The passages teem with men in the midst of speech. Lanka was surpassing, in gem-studded splendour, the abodes of the celestial Gandharvas, Maruts and protected on all sides from attack. Vibhishana, the wise, enters these apartments of his elder brother, Ravana. He listens to the recital of the Vedas, by priests who wish for victory to Ravana.

Vibhishana, steadfast in Dharma, unsullied, surrounded by the great as the moon by its beams.

विमीषणस्तु धर्मात्मा नित्यं धर्मपरः शुचिः ।

वृतः सर्वगुणैर्नित्यम् चन्द्रमा रश्मिभि र्यथा ॥

Ravana now enters the chamber, heralded by the sound of conch and tabor. His eminent ministers and stalwart soldiers make obeisance unto him and, honoured in turn, seat themselves.

Ravana is entertained by a dance.

He speaks:

इयं तु हण्डकारण्यात् आनीता जनकात्मजा ।

त्रिषु लोकेषु चान्या मे न सीता सदृशी मता ॥

“This Sita, daughter of Janaka, has been abducted from Dandakaranya. She has no equal, I feel, in the three worlds.

अदेया च मया सीता वध्यौ दशरथात्मजौ ।

भवद्विर्मन्यतां मन्त्रः सुनीतिश्चाभिधीयताम् ॥

“Sita should not be given back. The two sons of Dasaratha should be slain. Advise me in state-craft to achieve these ends”.

Vibhishana rises to offer counsel. He says,

यदा प्रभृति वैदेही संप्राप्तेमां पुरीं तव ।

तदा प्रभृति दृश्यन्ते निमित्तान्यशुभानि नः ॥

"O! Destroyer of foes! ever since the arrival of Sita evil omens are being seen here.

तदेवं प्रस्तुते काये प्रायश्चित्तमिदं क्षमम् ।
रोचते यदि वैदेही रात्रवाय प्रदीयताम् ॥

"In these circumstances, sir, if you are so minded, repent, and return Sita to Rama".

The other Ministers, however, hesitate to offer their advice.

But Ravana turns a deaf ear. His anger is inflamed by infatuation. He replies, goaded by an evil fate:

अन्यस्त्वेवंविधं ब्रूयद्वाक्यमेतनिशाचर ।
असिन्मुहूर्ते न भवेत् त्वां तु धिक्कुलपांसन ॥
वसेत्सह सपलेन कुद्रेनाशीविषेण वा ।
न तु मित्रप्रवादेन संवसेच्छत्रुसेविना ॥

"If any one else had spoken thus, he will not be alive at this moment. Fie on you! foe of the family.

"Better live with one's foe, or an angry serpent; not with one who pretends to be one's friend but serves the enemy."

Vibhishana has had enough. He levitates and rises skyward. Before parting he utters one good word of advice. "O king," he says,

"Many there be who speak to please,
But rare are those who speak or hear
Advice which seems unpleasant
But benefits in the end."

सुलभाः पुरुषाः राजन् सततं प्रियवादिनः ।
अप्रियस्य च पश्यस्य वक्ता श्रोता च दुर्लभः ॥

And concludes, "You are my senior. Forgive me for what I have spoken for your good. Somehow protect your people and your city. May good befall you. Be happy without me."

So saying Vibhishana arrives (आजगाम) where Rama and Lakshmana are camped.

Vibhishana's surrender unto Rama

EPISODE II

Rama and Lakshmana have discovered the place of Sita's incarceration.

In Rama's camp military preparations are proceeding. Says Rama, "Sugriva, we have reached the ocean, which is full of sharks that shame the

whirlwind and mighty whales. It cannot be crossed without proper strategy. Let us now take counsel on this."

Vibhishana appears. He asks to be announced to Rama.

सर्वलोक शरण्याय राघवाय महात्मने ।
निवेदयत मां क्षिप्रं विभीषणमुपस्थितम् ॥

"Announce me without delay, as Vibhishana, unto Rama who is great-souled and is the refuge of all the worlds." He then says who he is. "I am the brother of Ravana, the cruel Rakshasa, and my name is Vibhishana. I remonstrated with Ravana again and again to return Sita to Rama. But he treated me like a serf and showered abuses on me. So I have abandoned my kith and kin and have come and surrendered unto Rama."

त्यक्त्वा पुत्रांश्च दारांश्च राघवं शरणंगतः ॥

But the advisers of Rama are suspicious of this stranger. In great trepidation Sugriva tells Rama, "Vibhishana, brother of Ravana, has sought refuge with us. Certain it is that he has come to sow discord amongst us. I think he has been sent by Ravana."

Said Jambavan, "His arrival is untimely. He has come from the wicked foe. He is naturally suspect." But Hanuman strikes a different note. "He does not dissemble in his speech. His face reflects the mind. It is bright and clear. I doubt not his intentions. He wishes to be crowned. He has deliberated over his actions and then come over. O wise among men! You are the authority to decide the further action."

Having listened to these differing counsels, Rama gives his famous decision:

सुदुष्टो वाऽप्यदुष्टो वा किमेष रजनीचरः ।
सूक्ष्ममप्यहितं कर्तुं ममाशक्तः कथञ्चन ॥

"Be he good or be he wicked,
This Rakshasa is naught to me.
Though he by subtle mischief led,
Is powerless to harm my head.

बद्धाञ्जलिपुटं दीनं याचन्तं शरणागतम् ।
न हन्यादानृशंस्यार्थमपि शत्रुं परन्तप ॥

"One who comes with folded hands
A weak and begging refugee,

Be he foe, still deserves mercy.
We cannot kill him. Let him be.”

Now he utters the great ‘Saranagati’ verse.

सङ्कुदेव प्रपन्नाय तवास्मीति च याचते ।
अभयं सर्वभूतेभ्यो ददाम्येतत् व्रतं मम ॥

“To him who seeks refuge in me
And pleads with me, ‘I am thine own’,
Him I protect eternally
From all created beings known”.

So, concludes Rama

आनयैनं हरिश्चेष्ट दत्तमस्याभयं मया ।
विभीषणो वा सुग्रीव यदि वा रावणः स्वयम् ॥

“So Sugriva, my Simian king,
I’ve granted succour unto him
Bring him here, be he Vibhishana
or even if he be Ravana!”

So Vibhishana comes before Rama and prostrates before him, seeking surrender. And Rama accepts him and says,

अहं हत्वा दशग्रीवं सप्रहस्तं सहानुजं ।
राजानं त्वां करिष्यामि सत्यमेतत् ब्रवीमि ते ॥

“I shall kill the ten-headed Ravana and Prahashtha and his brother Kumbhakarna. I shall crown you king. This is my solemn promise.”

So saying he asks Lakshmana to fetch water from the ocean and asks him to perform the ceremonial ablutions on Vibhishana with it then and there. Lakshmana does so.

The War

EPISODE III

Then Nala builds a bridge across the sea at the behest of the ocean-king. And the army of Vanaras crosses over to Lanka which abounds in edible roots and fruits and water.

The army assaults the fortress walls of Lanka, shouting “Victory unto Rama and Lakshmana the valiant, victory unto Sugriva, protected by Rama.”

Then rages a great battle between the Vanaras and the Rakshasas.

Ravana enters the field of battle and strings his bow. He gives battle to Vibhishana. Ravana is enraged. He lets loose a secret power against his brother. It glows like thunder. But Lakshmana breaks it into three with his arrows and destroys it. Again Ravana invokes a "Shakti", powerful, resplendent, and throws it at Lakshmana. It hits Lakshmana, and he falls unconscious. Ravana rushes towards him and strives to lift him. But in vain. Ravana wonders at Lakshmana's divinity.

Hanuman now rushes into the fray. He pounds Ravana on the chest with a fist like a thunderbolt. Ravana doubles up, falls, loses prestige. Hanuman then lifts Lakshmana in his arms and takes him to Rama.

Rama's anger overflows. He rushes at Ravana, weapons ready.

The twang of his bow sounds like thunder. After killing the charioteer, Rama hits Ravana on the chest with an arrow more powerful than a thunderbolt. And the heroic Ravana, hurt beyond measure, shakes and lets his bow fall.

Rama speaks to Ravana,

कृतं त्वया कर्म महत्सुमीमं हत प्रवीरश्च कृतस्त्वयाऽहं ।
तस्मात्परिश्रान्त इति व्यवस्थन् न त्वां शरैर्मृत्युवशं नयामि ॥

"You have done a wondrous act
And crushed the valor of my men,
But you are weary, and this fact
Prevents my killing you today.

गच्छानुजानामि रणादितस्त्वम् प्रविश्य रात्रिच्चरराज लङ्काम् ।
आश्वास्य निर्याहि रथी च धन्वी तदा बलं द्रक्ष्यसि मे रथस्थः ॥

"So, demon-king, go back and rest.
Return refreshed on chariot
With your bow, and then you'll test
My real prowess, in battle yet.

Thus admonished and shamed, Ravana hastens back to Lanka.

But Rama, seeing Lakshmana prostrate, unconscious, feels as if life has left him and weeps.

"Of what use is war to me now,
Or life, or even Sita?"

नहि युद्धेन मे कार्यं नैव प्राणै न सीतया ।

"What shall I say to Kausalya, Kaikeyi, and Sumitra anxious about her son?"

कथमन्वां सुमित्रां च पुत्र दर्शन लालसाम् ।

Sushena tells Rama,

“O mighty-armed! Lakshmana is not dead.”

न मृतोऽयं महावाहो लक्ष्मणो लक्ष्मिवर्धनः ।

Sushena then turns to Hanuman and says,

सौम्य शीघ्रमितो गत्वा शैलमोपधि पर्वतम् ।

दक्षिणे शिखरे तस्य जातामोपधिमानय ॥

“Speed unto the mountain of healing-herbs
And bring back the wound-healing
Plant from its southern peak.”

So Hanuman flies to the mountain and, not detecting the herb, rushes back carrying the whole of the southern peak. And he says, “Sir, I was unable to identify the special herb. So I have brought the mountain unto you.”

ओपधि नावगच्छामि तामहं हरिपुङ्गव ।

तदिदं शिखरं कुत्सं गिरेत्स्याहृतं मया ॥

Sushena takes the herb from the hill and makes Lakshmana inhale it. And he gets up as from sleep. Every one praises Sushena. Rama embraces Lakshmana and says,

दिष्या त्वां वीर पश्यामि मरणात्पुनरागतम् ।

“By luck I see you returned from the dead.”

The Celestials see the Battle

EPISODE IV

The Gandharvas and Apsaras gather in the sky to see the battle. They see that Nila has killed Prahasa, Rama has killed Kumbhakarna and Lakshmana has killed Indrajit. The death of Indrajit shakes Ravana to the core. He is angry beyond control and works havoc in the army of the Vanaras. The celestials see the fight with awe. They say,

गगनं गगनाकारं सागरः सागरोपमः ।

रामरावणयोर्युद्धं रामरावणयोरिव ॥

“As the sky can be compared only to itself
And the ocean only to the ocean,

So the combat between Rama and
Ravana is incomparable except to itself."

Rama shoots an arrow that hisses like a serpent and it severs one of the heads of Ravana which is resplendent with jewelled ear-rings. But another head grows in its place. Thus Rama severs, one by one, a hundred heads, but there seems to be no chance of killing Ravana.

Slaying of Ravana

EPISODE V

Then the sage Agastya speaks to Rama,

आदित्यहृदयं पुण्यं सर्वशत्रु विनाशनम् ।
एतत् त्रिगुणितं जप्त्वा युद्धेषु विजयिष्यसि ॥

"Repeat the sun-destroying and meritorious 'Adityahridaya' thrice and you will win."

Then Agastya instructs him in the Mantra,

जयाय जयभद्राय हर्यश्चाय नमो नमः ।
नमो नमः सहस्रांशो आदित्याय नमो नमः ॥

and concludes by saying, "You will now kill Ravana."

Rama recites the mantra and once again takes up his bow and goes forth to battle. Rama invokes the *Brahmastra* given of old unto him by Agastya and releases it. Ravana is hit and topples down. Rama is pleased and embraces Lakshmana and Vibhishana.

Vibhishana bemoans his brother's death.

वीर विकान्त विख्यात विनीत नयकोविद
महर्षशयनोपेत कि शेषेऽय शयने भुवि ॥

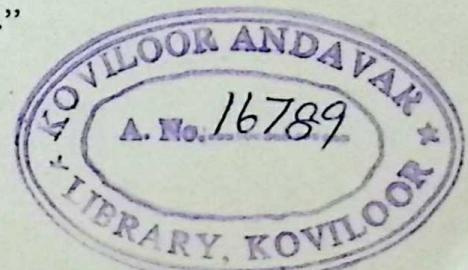
"Heroic one—valour-renowned, learned, adept in the art of governance, accustomed to a luxurious couch,—why art thou lying on the earth?

तदिदं वीर संप्राप्तं मया पूर्वं समीरितम् ।
काममोहपरीतस्य यत्ते न रुचितं वचः ॥

"You disliked and scorned my words,
You were lust-clouded, passion-ridden,
And now this fate has overtaken you."

But Rama interferes and says,

"All enmity is only till death.
This is not the time for lamentation.



Now he is unto me as unto you.
Proceed with the obsequies as befit him.”

मरणान्तानि वैरानि न कालः परिदेवितुं ।
क्रियतामस्य संस्कारो ममाप्येष यथा तव ॥

Ravana's senior queen Mandodari now weeps for her husband.

“ Is this a dream or fact
How ever did Rama kill you,
You of whom death goes in fear
Now possessed by death?

हा स्वमः सत्यमेवेदं त्वं रामेण कथं हतः ।
त्वं मृत्योरपि मृत्युः स्याः कथं मृत्युवशं गतः ॥

“ When my son was killed by Lakshmana,
I was then destroyed.
Now with this calamity
I am fallen, fallen beyond hope.”

इन्द्रियाणि पुरा जित्वा जितं त्रिभुवनं त्वया ।
स्मरद्दित्वि तद्वैरं इन्द्रियैरथ निर्जितः ॥

In the past, having conquered the senses,
You conquered the three worlds. As if
Remembering their ancient enmity with you,
The senses have now conquered you and laid you low.

शुभकृच्छुभमाप्नोति पापकृत्पापमश्नुते ।
विभीषणः सुखं प्राप्तस्त्वं प्राप्तः पापमीदशम् ॥

“ Rama is verily the Lord of the worlds
Renowned; and for their lasting good
He has annihilated you and the demon-hordes.”

सर्वलोकेश्वरः साक्षात्प्रोक्तानां हितं काम्यया ।
सराक्षसपरीवारं हतवास्त्वां महाद्युतिः ॥

Thus bemoaning, heartbroken, Mandodari swoons away. She is revived and consoled by the other women. They return to Lanka.

Vibhishana, after obtaining his kingship, returns to Rama.
Rama says unto him,

दिव्याङ्गरागां वैदेहीं दिव्याभरणभूषिताम् ।
इह सीतां शिरस्तां उपस्थापय मा चिरम् ॥

“ Bring unto me Janaka’s daughter—
Anointed, ornamented, bathed.”

Thus commanded, Vibhishana hastens and has Sita bathed and bedecked and brought in a curtained palanquin.

Sita approaching Rama, her countenance screened from the crowd, cries ‘aryaputra’ (My Lord!) and sheds tears.

सा वस्त्रसंरुद्धमुखी लज्जया जनसंसदि ।
रुदोदासाद्य भतीरं आर्यपुत्रेति भाषिणी ॥

Auspicious of look
Dedicated to her husband,
She gazed on her lord’s face
With wonder, joy and love.

Rama speaks to Sita,

एषाऽसि निर्जिता भद्रे शत्रुं जित्वा मया रणे ।
पौरपाद्यदनुष्टेयं तदेतदुपणादितम् ॥

“ You have been emancipated by me
after conquering the enemy in war.
What has to be achieved through valour, is over

प्राप्तचारित्र सन्देहा मम प्रतिमुखे स्थिता ।
दीपो नेत्रात्तुरस्येव प्रतिकूलास्ति मे वृद्धम् ॥

“ Confronting me, thou seem conduct-suspect like a flame unto one with sore-eyes. I like thee not.

तदूच्छ त्वानुजानेऽद्य यथेष्टं जनकात्मजे ।
एता दश दिशो भद्रे कार्यमस्ति न मे त्वया ॥

“ So daughter of Janaka
Go thou where thou wilt.

You have my leave,
I'll have naught to do with you."

Sita quietly turns to Lakshmana.

'Light a pyre as a cure for my grief.
I have been tarnished by false calumny.
I do not wish to live.'

चितां मे कुरु सौमित्रे व्यसनस्यास्य भेषजम् ।
मिथ्यापचादोपहता नाहं जीवीतुमुत्सहे ॥

Thus commanded, angry, Lakshmana looks at Rama. Surmising his consent, Lakshmana prepares the pyre. Sita goes round Rama (प्रदक्षिण) and prepares to enter the flames, saying,

यथा मे हृदयं नित्यं नापर्सर्पति राघवात् ।
तथा लोकस्य साक्षी मां सर्वतः पातु पावकः ॥
कर्मणा मनसा वाचा यथा नातिचराम्यहम् ।
राघवं सर्वधर्मज्ञं तथा मां पातु पावकः ॥

"If it be true that my heart swerves not from Rama,
Then let Fire, the universal witness, protect me.
If it be true that I have sinned not against Rama,
In act or mind or speech, then let Fire protect me."

Sita enters the pyre. The Lord of Creation then informs Rama of Sita's and Rama's Divine Status. The God of Fire comes out of it holding Sita, still wearing fresh flowers, pure, chaste, and hands her over to Rama.

Says the Fire-God,

एषा ते राम वैदेही पापमस्यां न विद्यते ।

"Rama, this is your Sita. No sin attaches to her.

विशुद्धमावां निष्पापां प्रतिगृह्णीप्व मैथिलीं ॥

"She is pure, unsullied, take her back.
Rama accepts Sita. He says,

आत्मानं मानुषं मन्ये रामं दशरथात्मजम् ।

"I deem myself a mortal, Rama, son of Dasaratha.

Rama says,

अनन्य हृदयां भक्तां मच्चित्त परिवर्तिनीम् ।
अहमप्यवगच्छामि मैथिलीं जनकात्मजाम् ॥
इमामपि विशालाद्धिं रक्षितां स्वेन तेजसा ।
रावणो नातिवर्तेत वेलामिव महोदधिः ॥
प्रत्ययार्थं तु लोकानां त्रयाणां सत्यसंश्वयः ।
उपेक्षे चापि वैदेहीं प्रविशन्तीं हुताशनम् ॥

“ I also know Janaki's devotion unto me
And her mindfulness towards my will.
As the sea cannot transgress the shore,
So cannot Ravana go beyond propriety
Towards the large eyed one, protected by her own chastity.
As I am righteous-bound, I asked
Sita to enter the pyre so that the three
Worlds may know this truth.”

Rama, with boon obtained of the Gods, brings back to life all the fallen *Vanaras* and then proceeds to Ayodhya in the Pushpaka air-ship.

On approaching the hermitage of Bharadwaja, Rama sends Hanuman to Bharata in advance.

Bharata and Hanuman meet

EPISODE VII

Hanuman, assuming a human shape, hurries towards Ayodhya. On its outskirts he sees Bharata, grief-stricken, emanciated, staying in a hermitage, unkempt, overcome by sorrow for his brother.

Hanuman speaks to Bharata,

प्रियमास्त्व्यामि ते देव शोकं त्यंज सुदार्शनम् ।
अस्मिन्मुहूर्ते आत्रा त्वं रामेण सह सङ्गतः ॥
निहत्य रावणं रामः प्रतिलभ्य च मैथिलम् ।
उपयाति समृद्धार्थः सह मित्रैर्महावलैः ॥

“ My Lord! I bring you good tidings.
In a trice will you join Rama.
And, abandoning sorrow, fulfill the
Desire of your heart.
Having killed Ravana in battle

And regained Sita, he returns
His vows completed, surrounded by friends.”

Thus spoken to, Bharata, ever-fond of his brother, is overjoyed and, in that joy, falls down in a faint. Recovering, he embraces Hanuman and drenches him with tears of joy. And says,

देवो वा मानुषो वा त्वमनुकेशादिहागतः ।
प्रियाख्यानस्यते सौम्य ददामि ब्रुवतः प्रियम् ॥

“O kind messenger of good news! I know not if you be man or God. To you I give many gifts.”

Bharata proceeds to meet Rama as befits Royalty, with sound of drum and tabor, eulogists singing panegyrics, himself bearing Rama's sandals on his head, covered by a white umbrella. And he orders the citizens to decorate the capital. “Let the Gods be worshipped with music and the city's meeting places be decked with flowers. Let musicians and dancers come forth to see the face of Rama, beautiful as the moon. Let the streets be sprinkled with water, cool as ice. Let puffed rice and blooms be spread over them. By sunrise, let flags and bunting be hoisted everywhere by the heroic citizens!”

The Coronation of Rama

EPISODE VIII

Divesting himself of his matted coils
At Nandigrama, Rama re-enters
Ayodhya with his brothers.
Bharata, with hands folded above his head,
Supplicates Rama.

अय जन्म कृतार्थं मे संवृत्तश्च मनोरथः ।
यस्त्वां पश्यामि राजानमयोध्यां पुनरागतम् ॥
पूजिता मामिका माता दत्तं राज्यमिदं मम ।
तदामि पुनस्तुभ्यं यथा त्वमददा मम ॥

“Now is my life mission fruitful and desire fulfilled,
Now that I see thee in Ayodhya as the lawful monarch.

“My mother has been honoured. I have
been given this kingdom. I return
it to you as you gave it unto me.”

Rama hears these words and saying, ‘So be it’, sits down on a seat. Thereafter takes place the Mahapattabhishekha.

ततः स प्रयतो वृद्धो वसिष्ठो ब्राह्मणैः सह ।
 रामं रक्षये पीठे सहस्रीतं न्यवेशयत् ॥
 अभ्यपिञ्चन्नरव्याप्रं प्रसन्नेन सुगद्धिना ।
 सलिलेन सहस्राक्षं वसवो वासवं यथा ॥

Then the eager Vasishta, along with other Brahmans, escorts Rama and Sita to a gem-set throne. There, he and the others, bathe him with sacred waters as the Vasus did unto Indra.

He is thereafter washed with the essence of herbs.

Satrughna holds aloft the white umbrella. Lakshmana holds one white fan and Vibhishana the other.

किरीटेन ततः पश्चात् वसिष्ठेन महात्मना ।
 ऋत्विग्मि र्भूपणैश्चैव समयोक्ष्यत राघवः ॥

Rama is then crowned by Vasishta with the priests chanting Vedas. Rama hands over a pearl-necklace, effulgent like moonbeams, to Sita. Sita herself takes out the necklace and looks around and at Rama. Says Rama,

प्रदेहि सुभगे हारं यस तुष्टाऽसि भासिनि ।
 पौरुषं विकमो बुद्धिः यस्मिन्नेतानि नित्यदा ॥

“Beloved, give it to whomsoever pleases you”.

Sita gives the necklace to Hanuman.

Hanuman looks resplendent wearing it.

The Apsaras rejoice and dance in praise of Rama.

आयुष्यमारोग्यकरं यशस्यं सौभ्रातृकं बुद्धिकरं सुखं च ।
 श्रुत्वा शुभं काव्यमिदं महार्थं प्राप्नोति सर्वा भुवि चार्थसिद्धिम् ॥

